

9-30-2005

Understanding and analyzing visual arts: how it is used in art education to assist students in the development of their critical thinking skills

Caroline Koo

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Understanding and Analyzing Visual Arts:
How it is used in Art Education to assist students in the
development of their critical thinking skills

Master's Project

Submitted to the Faculty
of the Master of Science Program in Secondary Education
of Students who are Deaf or Hard of Hearing

National Technical Institute for the Deaf
ROCHESTER INSTITUTE OF TECHNOLOGY

By

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In Partial Fulfillment of the Requirements
for the Degree of Master of Science

Rochester, New York

June 6, 2000

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Acknowledgements

I would like to thank the students and faculty of the Master of Science Program in Secondary Education of Students who are Deaf or Hard of Hearing for teaching me so much. My thanks to the Director of the MSSE program, Gerry Bateman, for his continued support. I also would like to thank my Master's Project Advisor, Sidonie Roepke for her constructive feedback and wonderful insights. Thanks to the NTID community for opening my eyes. Furthermore, I am eternally grateful for the ongoing support of my parents, Ronald and Yolanda, and my brother, Calvin.

Dedication

I would like to dedicate my Master's Project to my grandfather, T.M. Kaung, for showing me what survival, faith, and legacy are about; my grandmother, Margaret Kaung, for giving me a deep sense of determination. I also include my closest and dearest friends, and finally, to my parents and brother.

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Scenario

Art Class: High School; 7 Deaf students – 2 sophomores, 2 juniors, and 3 seniors
An art teacher has put up a portrait of *Mona Lisa* by Leonardo da Vinci. The teacher strives to draw strong responses from the students.

Teacher: This is a well-known painting called, *Mona Lisa*, and a famous artist named Leonardo da Vinci painted it. What can you tell me about this painting?

Class: *students looking at each other...no response...unsure of what to say...*

Teacher: What do you think is happening in this painting? How long ago do you think this was painted?

Junior: A really long time ago.

Teacher: Just how long ago? 5 years ago? A decade ago or 10 years ago? A century or 100 years ago? Or older than that?

Junior: I don't know.

Teacher: Okay, can you guess?

Junior: A century ago?

Teacher: Actually, it was 5 centuries ago during the High Renaissance. It was completed by Leonardo da Vinci in 1505. In those days with no cameras, the sitter would often have to sit for hours and hours while the artist painted. What also makes you think it was painted that long ago?

Sophomore: The dress is different.

Teacher: Okay, what else?

Another sophomore: People don't paint this way today.

Teacher: Exactly...it is the STYLE that tells you that it was painted many years ago. There are many separate time periods or histories of art over the years. This particular period is the High Renaissance. Can you also name the characteristics of this painting?

Senior: Characteristics?

Teacher: Yes...what are the clues that tell you that it was possibly painted during the High Renaissance 500 years ago?

Class: *no response...appears to be lost*

Teacher: Alright, let me give you an example. This artwork was painted using monochromatic color. A monochromatic color scheme is a whole range of a single color with varying shades of lights and darks.

Chapter 1: Abstract/Introduction/Statement of Problem

A review of pertinent literature indicates that there has been a great deal of discussion on how a visual arts education assists students with their critical thinking skills. In addition, it is also clear that there is no focus on a visual arts curriculum in Deaf Education. A few, but important studies imply that a visual arts education encourages complex thinking, a valuable skill for every child. Speaking from personal experience as a student teacher, I have found that Deaf students have compartmentalized knowledge, but have not been taught how to connect different parts of their knowledge to form a greater understanding. Ultimately, the key assumption is that when students understand and analyze visual arts, they are also developing their critical thinking skills. If that happens with hearing children, then why shouldn't it happen with Deaf children, too?

This is an important issue because the quality of Deaf Education has been in need of improvement for many years, or at least, it is certainly not on par with public education. Professionals in the field have often stated that statistics indicate that Deaf students graduate from high school with an average reading level of 4th grade. Although responsibility for this outcome is probably due to many factors, this result clearly indicates there is a need for much improvement in education. Personal experience also shows that Deaf students do not have adequate education in critical thinking skills. It is up to past and current graduates of Deaf Education programs to make some revolutionary changes in trying to improve the quality of Deaf Education. There are many ideas for enhancing the education of Deaf children such as a Bilingual program using both American Sign Language and English, Auditory-Verbal approach, and Cochlear Implants. A strong visual arts curriculum is one feasible possibility. Since there has

been evidence such as found in Bloom's Taxonomy that visual arts enhance a higher order of thinking, there should be a strong visual arts curriculum for the Deaf students. It also makes sense since Deaf children depend on visual imagery much more than hearing children.

Thus, this Master's Project will answer the following important questions:

1. What is a visual arts curriculum?
2. Why is a visual arts curriculum important for children?
3. Why is a visual arts curriculum especially important for Deaf children?
4. What are the new ideas and methods for the curriculum to be included?
5. How can those ideas and methods assist Deaf Children?

Therefore, this Master's project evidently contributes new information by combining both art education and Deaf Education. This project will explain, show, and suggest that critical thinking through the visual arts will assist Deaf students in enhancing their ability to process information on a more complex level. With literature review as support, a model of a visual arts curriculum promoting higher-order thinking will assist Deaf students in the development of their critical thinking skills, an area which will prove beneficial for a lifetime of learning.

Chapter 2: Literature Review

So many challenges were presented while trying to find sources with specific topics such as critical thinking in the visual arts and in Deaf Education. First, research-based information is difficult to find in the domain of art education. Second, research-based information is not “clean-cut” in the field of Deaf Education. In addition, with elective or “special” areas such as visual arts, educators often have difficulty with providing “hard evidence” of substantive learning (Short, 1998). Therefore, the scope of this literature review focuses on understanding and analyzing art and how it is used in art education to assist students in developing their critical thinking skills.

There has been a greater demand in accountability for student learning from educational reform movements and legislative mandates (Short, 1998). Thus, high school art teachers are trying to find concrete evidence in supporting the claims that a studio art curriculum promotes global understanding and appreciation of artworks. Three different treatments in this research are set up: standard art curriculum, semi-inclusive art curriculum, and English-only curriculum.

Standard art curriculum is a traditional curriculum. Principles and elements of art were taught. In semi-inclusive art curriculum, discussion and writing activities were included to support art projects. The third treatment, English-only curriculum, served the purpose as the control group.

The findings show “Drawing I students experiencing the semi-inclusive curriculum (i.e., incorporating oral and written discussions about works of art into the traditional studio curriculum) were superior to all other students...” (Short, 1998, p. 60). Hence, it is clear that discussing and writing about artworks in conjunction with studio

activities gives students not only technical skills but also an understanding of what art is or can be.

For example, in the standard art class, an art teacher may discuss specific characteristics found in Impressionism such as short, quick brush strokes, and playful sunlight changing the overall color of an object. Then, the teacher may ask the students to create his or her artwork using some of those characteristics. In the English-only class, another teacher may explain certain characteristics of Impressionism and have the students compose an essay about a painting and why it has the characteristics of Impressionism. However, the students gain the most from doing both; creating artwork and writing about the characteristics of a work. Students may write about how they approached this project, what materials they used, and if they enjoyed or disliked the process and explain why.

Other relevant research is on the students' level of understanding and analyzing art. This study focuses on the ways in which a group of high school students responded to the fine arts and other forms of visual culture, such as advertising images, cartoons, and propaganda posters (Freeman & Wood, 1999). The three themes that emerged are a) purposes of visual imagery, b) interpretation of visual images, and c) relationship between visual images. Through this investigation, their thought processes emerged.

Questions in the study were:

- What do the students understand about the purposes of various types of visual imagery?
- Do the students tend to interpret visual images literally or in an extended manner?
- Do the students tend to make cognitive connections between visual images?

The results are the students rarely said the main purpose of either fine art or popular culture images was to evoke a response. They thought the images were just images; although they did think that the purpose of popular culture imagery was to convince the public to believe in the advertisers' ideas. Students have a high degree of literalism, and that is an effect of an inability to extend interpretation for meaning past the illustrative intentions of an artist and the immediate emotion of the viewer. The three misconceptions are a) fine art is mainly a form of emotional expression (and decoding the literal image will reveal the emotion of the artist at a moment of creation), b) images do not have the power to influence, and c) the act of understanding an image is unrelated to social norms.

Consider when the students view the colossal painting of Napoleon crowning his wife, Josephine, as new queen of France. They may easily identify the somber occasion, who was in the procession, and perhaps when it happened. However, they may not be able to explain why the painter, Jacques Louis-David, decided to paint this on such an enormous scale, why he chose to include certain people, why is Napoleon's mother sitting in the background, yet look so important? Is this a true historical account of what happened?

The next study analyzes art historical interpretation abilities in second and sixth graders through one year of intensive art history instruction (Erickson, 1995). Three hypotheses are established. The second and sixth grade students' ability to refer to historical evidence increasing with instruction is one hypothesis. Sixth graders' references to art historical evidence are more consistent than second graders is the second hypothesis. The students in both grades show increasingly consistent references is the

third hypothesis. There is at least some support for each hypothesis, especially for the second one in which the sixth graders' references were more consistent.

One implication is that "the ability to imagine oneself out of the present and in the past or in another culture is an important skill of art historical understanding" (Erickson, 1995, p. 25). For example, a teacher can introduce students to an artwork and ask them to react as artists and as viewers. Then, the teacher presents historical context information about the artist, viewer, and culture. This process continues with the teacher asking students to make some connection with the information presented, which includes an art historical interpretation of that artwork. Thus, the students can compare their first and second interpretations. Such comparisons can encourage a higher level of thinking and the ability to project.

Yet another study attempts to describe, interpret, and offer an evaluation of the kind of thinking in art criticism. This study was conducted with college students through dialogue journals using double-entry format (objective notes in left column; dialoguing in right column based on notes from the left) and quality thinking and discussions. There was a positive reaction from the participants, and there was further reinforcement on certain theories such as transferring learning from one situation to another.

Evidence also showed that students displayed similar traits of mind and critical strategies that expedite critical thought. Students were able to recognize and raise major aesthetic and critical issues. For instance, the teacher may ask the students to list the four most important innovations of the Florentine Style during the Renaissance in the left column (objective notes). Then, the students will dialogue on which artists and paintings used such characteristics and explain why in the right column. Thus, students not only

have the factual information in their notes, but also learn how to apply this knowledge.

This is a prime example of a higher order of thinking.

In sum, a number of things can be inferred from above researches and other sources. ArtsEdNet Website under the Getty Education Institute for the Arts emphasizes the main points in this Master's project. According to the ArtsEdNet:

- Arts Education trains students in complex thinking, i.e., thinking in which the path from beginning to end is not always visible from the outset or from any specific vantage point – as, for instance, when a student....has to solve unforeseen problems with the use of materials.

This is a very significant thought for Deaf students because their learning styles tend to be very visual. Students need to work on their ability to foresee solutions to problems, and using a wide plethora of art materials such as pencils, markers, paints, and substrates will reinforce this.

- An arts education asks students to use multiple criteria in creating a work of art, which sometimes conflict with each other, as when artistic goals fight with clarity of communication.

This is also a classic struggle found in Deaf students. Too often students learn only one certain way of doing things. For example, Deaf students believe there is only one way to write sentences in a paragraph, there is only one way to compute a math problem, and there is only one way to do a scientific experiment because this is how the information was taught, in isolation. Deaf students need to be taught how to break the habit of seeing things in black and white or literally interpreting images they see. Students also struggle with the ability to express their thoughts and personal opinions clearly.

- ☞ Arts education requires self-regulation of the thinking process itself, as when students are forced to make interim assessments of their work, self-correct, or apply external standards.

Yet, this is another discipline, which is important for Deaf students to gain. Quite often, teachers tend to lower their academic expectations of Deaf students, and they end up spoon-feeding information. Thus, the student doesn't learn how to solve a problem for himself or herself, resulting in less exposure to learning how to best use critical thinking skills.

Therefore, the Getty Education Institute has made explicit a goal that I see as important for many Deaf children to acquire:

Art is a necessary part of every child's education, speaking to students in a language that communicates ideas, reveals symbols, forges connections between subjects, and helps prepare them for life. Comprehensive arts education helps students understand the historical and cultural contexts for works of art, develops their skills in producing art, enriches their understanding of the nature of art, and develops their ability to analyze, critique, and make informed judgements about art.

Furthermore, an arts education teaches critical thinking skills by tapping a variety of cognitive abilities as described in theories of human intelligences and in Benjamin Bloom's Taxonomy of Learning. In fact, arts-based instruction is one of the most effective ways to use all seven forms of intelligences:

- ☞ Musical Intelligence
- ☞ Bodily-Kinesthetic Intelligence

➤ Logical-Mathematical Intelligence

➤ Linguistic Intelligence

➤ Spatial Intelligence

➤ Interpersonal Intelligence

➤ Intrapersonal Intelligence

Critical thinking certainly will establish a strong foundation that students need to be successful in a world where the ability to understand and restate information is at a greater demand than in the past.

Chapter 3: Activities

An education in the visual arts is so critical to our nation's students and Deaf students as well, because the visual arts convey knowledge, meaning, and skills not learned through the study of other subjects. The visual arts symbolize unique forms of knowing and ways of thinking (ArtsEdNet Website), and they challenge students to go outside of their cognitive boundaries in problem solving. More and more educators, policymakers, and business leaders are seeing the visual arts, when integrated throughout the curriculum, as worthwhile element of students' education (ArtsEdNet Website). This is because the visual arts play a significant role in preparing students for the 21st century workplace and most importantly life. They foster:

- 🍏 Critical thinking
- 🍏 Problem solving
- 🍏 Teamwork
- 🍏 Informed perception
- 🍏 Tolerating ambiguity
- 🍏 Appreciating different cultures

Therefore, a comprehensive visual arts education assists students in understanding “the historical and cultural contexts for works of art, develops their skills in producing art, enriches their understanding of the nature of art, and develops their ability to analyze, critique, and make informed judgments about art” (ArtsEdNet Website). In turn, it is a form of language that communicates ideas, shows symbols, and produces connections between subjects. This is evidently an invaluable skill for Deaf students as they prepare

for increasing expectations of employers. Furthermore, people who are deaf have enhanced visual skills, an arts education is advantageous.

Thus, I designed a sample, one semester curriculum and unit plans for Deaf students. This curriculum has several goals specifically for Deaf students.

- 🍏 The students will develop their critical thinking skills on each level of Bloom's Taxonomy.
- 🍏 The students will practice problem-solving strategies using a wide plethora of art materials such as pencils, markers, paints, and substrates.
- 🍏 The students will participate as a team member learning how to interact with others.
- 🍏 The students will increase their world of knowledge by their informed perceptions.
- 🍏 The students will learn how to tolerate ambiguity of information.
- 🍏 The students will appreciate different cultures including multi-ethnicity and socio-economic groups.
- 🍏 The students will synthesize different concepts.
- 🍏 The students will evaluate their progress through constructive criticism.

All of the above listed should be implemented in each Deaf child's art class increasing in the degree of difficulty with each grade level. With a world of knowledge and creativity, an infinite number of lesson plans can be developed. It is crucial, especially in residential schools where students tend to stay for many years, that the teacher develop and vary many lesson plans to keep the students enthusiastic with a strong desire for learning.

Unit Plan Prologue

This unit plan, consists of seven lesson plans with the premise that each lesson plan will take at least two classes, has been developed with the assumption that the students have prior knowledge in other content areas such as Social Studies (e.g. the French Revolution) and English (e.g. writing a descriptive essay). This is a collaborative project with other teachers that involve multidisciplinary activities. This is also an infusion of a concept across the existing curriculum.

The format of this unit plan is in two groups of alternating weeks. Odd weeks will have project presentations, and even weeks will have revisions of papers and student questions or concerns.

A Picture Worth a Thousand Words

Portraits of *Marie Antoinette* and *A Woman of the Revolution*: A Critical Comparison

Anticipatory Set:

Written accounts or documentaries are not the only resources that historians use to analyze history. Visual sources, including paintings, photographs, political cartoons, and advertisements, can be rich with historical details and show the mood and trends of a certain period better than words can.

Objectives (for teacher to know):

- ◆ The students will study in detail two portraits from two different socioeconomic classes within the same era.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will compare and deduce what story each portrait has to tell.
- ◆ The students will use appropriate art vocabulary.
- ◆ The students will evaluate different interpretations of each image.

Objectives (to tell students):

- ◆ Each of you will analyze in detail two portraits from two different social classes within the same era.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what the portraits are telling you.
- ◆ As a class, we will discuss different interpretations of each image.

Materials:

- ✓ Portrait of *Marie Antoinette* by Jacques Gautier d'Agoty (Slide)
- ✓ Portrait of *A Woman of the Revolution [La maraichere]* by Jacques-Louis David (Slide)
- ✓ Handout - Section 3: Exploring Historical Evidence (Skillbuilder Handbook)
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Subject", "Visual Details", "Inferences" (educated guesses), and "Messages"
- ✓ List of questions for guidance as handout for students

Procedure:

- Tell the students they have 20 minutes to examine each portrait and put down notes in their notebooks. Have them follow this format:
 - Subject
 - Visual Details
 - Inferences
 - Message

- Also tell the students that the image can have:
 - Positive connotations
 - Negative connotations
 - Ambiguous interpretation
 - Multiple meanings
- Ask each student to share his/her observations of each portrait. [40 minutes]
- Then have the class evaluate their interpretations. Use list of questions for guidance. [15 minutes]
- Finally, get the students started on their paper (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in each image.
- Be sure that they stay on track.
- Steer the class into thinking critically.

Independent Practice:

- ❖ Have each student write a two-page paper comparing and contrasting the subjects, visual details, and inferences of each portrait, and what they learned about each portrait. Due for next class.

A Picture Worth a Thousand Words

Questions for Guidance

Portraits of *Marie Antoinette and A Woman of the Revolution:* A Critical Comparison

1. Identify the titles, subjects, and artists.
2. Identify important visual details. Look at:
 - ◆ Faces
 - ◆ Poses
 - ◆ Clothing
 - ◆ Hairstyles
 - ◆ Colors
 - ◆ Symbols
 - ◆ Settings
 - ◆ Art Techniques
 - ◆ Other Elements
3. Make inferences from the visual details.
 - ◆ What is the attitude or mood of the subject?
 - ◆ What clues do you see that assist you in understanding more about the person in the portrait?
 - ◆ How is one portrait different from the other portrait?
4. Why are your interpretations different from your classmates?
5. What conclusions can you make?

Section 3: Exploring Historical Evidence

3.2 Visual, Audio, Multimedia Sources

In addition to written accounts, historians use many kinds of **visual sources**. These include paintings, photographs, political cartoons, and advertisements. Visual sources are rich with historical details and sometimes reflect the mood and trends of an era better than words can.

Spoken language has always been a primary means of passing on human history. **Audio sources**, such as recorded speeches, interviews, press conferences, and radio programs, continue the oral tradition today.

Movies, CD-ROMs, television, and computer software are the newest kind of historical sources, called **multimedia sources**.

UNDERSTANDING THE SKILL

Strategy: Examine the source carefully. Below are two portraits from the late 1700s, one of Marie Antoinette, the queen of France, and one of a woman who sells vegetables at the market. The chart that follows summarizes historical information gained from interpreting and comparing the two paintings.

A Woman of the Revolution (La maraîchère)
(1795), Jacques Louis David

Identify the subject and source.

Marie Antoinette, Jacques Gautier d'Agoty

Identify important visual details. Look at the faces, poses, clothing, hairstyles, and other elements.

Make inferences from the visual details. Marie Antoinette's rich clothing and her hand on the globe symbolize her wealth and power. The contrast between the common woman's ordinary clothing and her defiant pose suggests a different attitude about power.

Use comparisons, information from other sources, and your own knowledge to give support to your interpretation. Royalty usually had their portraits painted in heroic poses. Ordinary people were not usually the subjects of such portraits. David's choice of subject and pose suggests that he sees the common people as the true heroes of France.



Strategy: Make a chart.

Summarize your interpretation in a simple chart.

Subject	Visual Details	Inferences	Message
Common woman	Face is worn and clothing is plain, but her head is held high and she wears the red scarf of revolution	Has worked hard for little in life, but strong, proud, and defiant	Although the details are strikingly different, the two paintings convey similar characteristics about their subjects.
Marie Antoinette	Richly dressed and made up; strikes an imperial pose	Lives life of comfort and power; proud, strong, and defiant	

APPLYING THE SKILL

Make your own chart. Turn to the detail from a mural by Diego Rivera in Chapter 16, page 403. The painting is Rivera's historical recreation of an Aztec festival. Use a chart like the one above to analyze and interpret the painting.



Marie Antoinette
Jacques Gautier d'Agoty



A Woman of the Revolution

[La maraî chère]

Jacques-Louis David

A Picture Worth a Thousand Words

***Le Sacre de Napoleon I:* An analysis**

Anticipatory Set:

Written accounts or documentaries are not the only resources that historians use to analyze history. Visual sources, including paintings, photographs, political cartoons, and advertisements, can be rich with historical details and show the mood and trends of a certain period better than words can.

This is different from the first lesson plan. This lesson plan focuses on analyzing a historical documentary painting, rather than two portraits.

Objectives (for teacher to know):

- ◆ The students will study in detail the colossal painting of the crowning of Napoleon by Jacques Louis-David.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will deduce what the painting documents.
- ◆ The students will use appropriate art vocabulary to describe the event, time period, and the artist.
- ◆ The students will evaluate different interpretations of this image.

Objectives (to tell students):

- ◆ Each of you will analyze in detail this painting, *Le Sacre de Napoleon I* from the French Revolution era.
- ◆ We will use a similar approach, which was utilized in our previous project on Marie Antoinette and the Vegetable Seller, and this time focusing on historical details.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what the painting is telling you about the event, time period, and the artist.
- ◆ As a class, we will discuss different interpretations of this image.

Materials:

- ✓ Painting of *Le Sacre de Napoleon I* by Jacques Louis-David (Slide)
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Subject", "Visual Details", "Inferences" (educated guesses), and "Messages"
- ✓ List of questions for guidance as handout for students

Procedure:

- Tell the students they have 20 minutes to examine this painting and put down notes in their notebooks. Have them follow this format:
 - Subject
 - Visual Details
 - Inferences
 - Message
- Also tell the students that the image can have:
 - Positive connotations
 - Negative connotations
 - Ambiguous interpretation
 - Multiple meanings
- Ask each student to share his/her observations of this painting. [40 minutes]
- Then have the class evaluate their interpretations. Use list of questions for guidance. [15 minutes]
- Finally, get the students started on their paper (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in this image.
- Be sure that they stay on track.
- Steer the class into thinking critically.

Independent Practice:

- ❖ Have each student write a two-page paper discussing the subject, visual details, and inferences of this painting, and what they learned from analyzing this painting. Due for next class.

A Picture Worth a Thousand Words

Questions for Guidance

***Le Sacre de Napoleon I:* An analysis**

1. Identify the title, subject, and artist.
2. Identify important visual details. Look at:
 - ◆ Faces
 - ◆ Poses
 - ◆ Clothing
 - ◆ Hairstyles
 - ◆ Colors
 - ◆ Symbols
 - ◆ Setting
 - ◆ Art Techniques
 - ◆ Other Elements
3. Make inferences from the visual details.
 - ◆ What is the attitude of the painting and people in the painting?
 - ◆ Or mood of the subject?
 - ◆ What clues do you see that assist you in understanding more about the event?
4. Why was this work painted on such an enormous scale?
5. Why did the artist, David, choose certain people to be pictured?
6. Why is Napoleon's mother sitting in the background, yet look so important?
7. Is this a true or accurate account of what happened?
8. Do you think the painter was there?
9. Why are your interpretations different from your classmates?
10. What other conclusions can you make?



Le Sacre de Napoléon I
Jacques-Louis David

Scavenger Hunt of Paintings

The Renaissance, Part 1

Anticipatory Set:

Based on characteristics to be learned, can you identify from which period a certain painting is categorized?

Objectives (for teacher to know):

- ◆ The students will identify in detail the characteristics of artworks from the Renaissance period.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will list the characteristics of what a Renaissance painting looks like.
- ◆ The students will use appropriate art vocabulary.
- ◆ The students will evaluate different interpretations of each image.

Objectives (to tell students):

- ◆ Each of you will list in detail the characteristics of artworks from the Renaissance period.
- ◆ Each of you will also list or explain using appropriate art vocabulary what such paintings look like.
- ◆ As a class, we will discuss different characteristics and interpretations of each image.

Materials:

- ✓ Painting of *Lamentation* by Giotto (Slide)
- ✓ Painting of *Tribute Money* by Masaccio (Slide)
- ✓ Painting of *Battle of San Romano* by Uccello (Slide)
- ✓ Sid Roepke's Art & Civilization Supplementary Handouts
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Painting Titles" and "Characteristics"
- ✓ Handout: List of art vocabulary (for students to define)
- ✓ Book – Key Art Terms for Beginners by Philip Yenawine

Procedure:

- Assign the students to read the supplementary handouts on the Renaissance during this class for 45 minutes. They also need to take notes in their notebooks. Include:
 - Main ideas
 - Visual details
 - Inferences

- Next, tell the students that we will review main ideas during class for 20 minutes. Use dry erase board in creating the Renaissance Rubric:
 - Background information regarding the Renaissance
 - History
 - Artists
 - Characteristics (most important)
 - Painting titles
- Show slides of the paintings and ask each student to share his/her observations of each painting. [20 minutes]
- Finally, get the students started on their homework (refer to Independent Practice). [10 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in each image.
- Be sure that they stay on track.
- Steer the class into thinking critically.

Independent Practice:

- ❖ Give the list of art vocabulary for the students to define in their own words. Use the book, Key Art Terms for Beginners by Philip Yenawine. Due for next class.

Scavenger Hunt of Paintings

The Renaissance

Art Vocabulary (please define in your own words)

- ◆ Renaissance

- ◆ Gestures

- ◆ Perspective

- ◆ Linear perspective

- ◆ Chiaroscuro

- ◆ Receding

- ◆ Symmetry

- ◆ Three-dimensional



Lamentation
Giotto



Tribute Money
Masaccio



Battle of San Romano
Paolo Uccello

Scavenger Hunt of Paintings

The Renaissance, Part 2

Anticipatory Set:

Based on characteristics learned, can you identify from which period a certain painting is categorized?

Objectives (for teacher to know):

- ◆ The students will identify, in detail, the characteristics of artworks from the Renaissance period.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will deduce what a Renaissance painting looks like, based on characteristics learned.
- ◆ The students will use appropriate art vocabulary.
- ◆ The students will evaluate different interpretations of each image.

Objectives (to tell students):

- ◆ Each of you will study, in detail, the characteristics of artworks from the Renaissance period.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what such paintings look like.
- ◆ As a class, we will discuss different characteristics and interpretations of each image.

Materials:

- ✓ Painting of *Conversion of St. Paul* by Caravaggio (Slide) {Note: Italian Baroque period}
- ✓ Painting of *Holy Trinity* by Masaccio (Slide) {Note: Renaissance period}
- ✓ Sid Roepke's Art & Civilization Supplementary Handouts
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Painting Titles" and "Characteristics"
- ✓ List of questions for guidance

Procedure:

- Tell the students that we will review main ideas during class for 30 minutes. Use dry erase board in creating the Renaissance Rubric:
 - Background information regarding the Renaissance
 - History
 - Artists
 - Characteristics (most important)
 - Painting titles

- ❑ Next, show slides of the paintings and ask each student to share his/her observations of each painting on whether or not it is characteristic of the Renaissance style.
[30 minutes]
- ❑ Then, have the class evaluate their interpretations. Use the Renaissance Rubric. [15 minutes]
- ❑ Finally, get the students started on their project (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning and symbolism in each image.
- Be sure that they stay on track.
- Steer the class into thinking critically.

Independent Practice:

- ❖ Have each student find a painting that has the characteristics of the Renaissance. Make a color copy of this image and write a one-page paper listing and describing the characteristics found in this image. Due for next class.

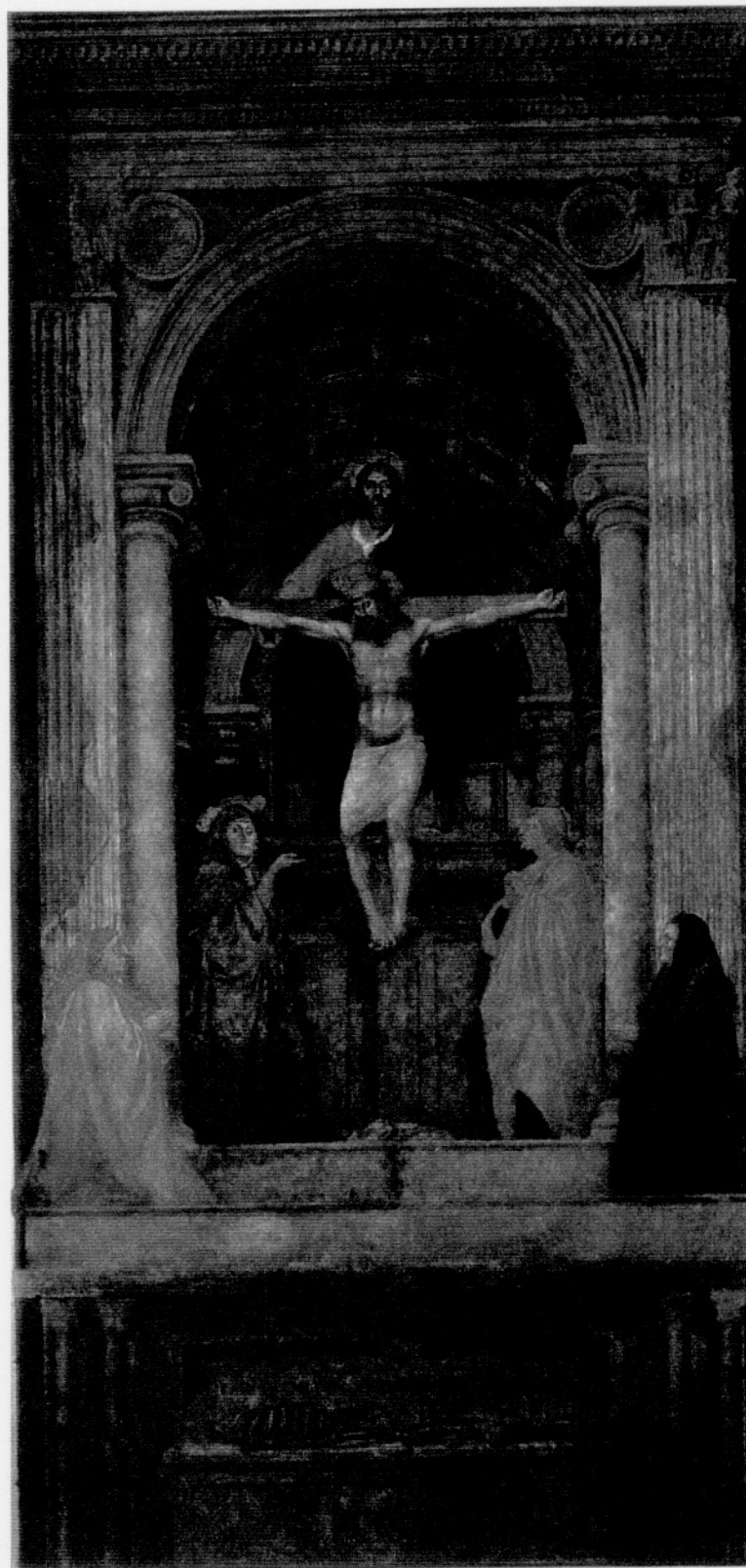
Scavenger Hunt of Paintings

The Renaissance, Part 2

1. Identify important visual details. Look at:
 - ◆ Faces
 - ◆ Poses
 - ◆ Clothing
 - ◆ Hairstyles
 - ◆ Colors
 - ◆ Symbols
 - ◆ Setting
 - ◆ Art Techniques
 - ◆ Other Elements
2. Make inferences from the visual details.
 - ◆ What is the attitude or mood of each painting?
 - ◆ What clues do you see that assist you in deciding whether or not a painting is characteristic of the Renaissance style?
 - ◆ How is one painting similar or different to the other painting?
3. Why are your interpretations different from your classmates?
4. What conclusions can you make?
5. Identify the titles, subjects, and artists.



The Conversion of St. Paul
Caravaggio



Trinity with the Virgin, Saint John the Evangelist and Donors
Masaccio

Scavenger Hunt of Paintings

Impressionism, Part 1

Anticipatory Set:

Based on characteristics to be learned, can you identify from which period a certain painting is categorized?

Objectives (for teacher to know):

- ◆ The students will identify, in detail, the characteristics of Impressionism.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will list characteristics on what an Impressionist painting look like.
- ◆ The students will use appropriate art vocabulary.
- ◆ The students will evaluate different interpretations of each image.

Objectives (to tell students):

- ◆ You will read the book, Pierre Auguste Renior by Mike Venezia, and each of you will study in detail the characteristics of Impressionism.
- ◆ Each of you will also list or explain using appropriate art vocabulary what an Impressionist painting looks like.
- ◆ As a class, we will discuss different characteristics and interpretations of each image.

Materials:

- ✓ Painting of *Woman in a Garden* by Claude Monet (Slide)
- ✓ Painting of *Moulin de la Galette* by Auguste Renior (Slide)
- ✓ Painting of *Mother About to Wash her Sleepy Child* by Mary Cassatt (Slide)
- ✓ Book – Pierre Auguste Renior by Mike Venezia
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with “Paintings” and “Characteristics”
- ✓ Handout: List of art vocabulary (for students to define)
- ✓ Book – Key Art Terms for Beginners by Philip Yenawine

Procedure:

- Assign the students to read the book, Pierre Auguste Renior by Mike Venezia during this class for 45 minutes. They also need to take notes in their notebooks. Include:
 - Main ideas
 - Visual details
 - Inferences

- ❑ Next, tell the students that we will review main ideas during class for 20 minutes. Use dry erase board in creating the Impressionism Rubric:
 - Background information regarding Impressionism
 - History
 - Artists
 - Characteristics (most important)
 - Painting titles
- ❑ Show slides of the paintings and ask each student to share his/her observations of each painting. [20 minutes]
- ❑ Finally, get the students started on their homework (refer to Independent Practice). [10 minutes]

Guided Practice:

- ❑ Encourage students to see beyond the obvious and find meaning in each image.
- ❑ Be sure that they stay on track.
- ❑ Steer the class into thinking critically.

Independent Practice:

- ❖ Give the list of art vocabulary for the students to define in their own words. Use the book, Key Art Terms for Beginners, by Philip Yenawine. Due for next class.

Scavenger Hunt of Paintings

The Impressionism

Art Vocabulary (please define in your own words)

◆ Impressionism

◆ Painterly

◆ Subject

◆ Juxtaposition

◆ Spectrum

◆ Nature

◆ Color

◆ Spatial effects



Woman in a Garden
Claude Monet



Moulin de la Galette
Pierre-Auguste Renoir



Mother About to Wash her Sleepy Child
Mary Cassatt

Scavenger Hunt of Paintings

Impressionism, Part 2

Anticipatory Set:

Based on characteristics learned, can you identify from which period a certain painting is categorized?

Objectives (for teacher to know):

- ◆ The students will identify, in detail, the characteristics of Impressionism.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will deduce what an Impressionist paintings look like.
- ◆ The students will use appropriate art vocabulary.
- ◆ The students will evaluate different interpretations of each image.

Objectives (to tell students):

- ◆ You will have read the book, Pierre Auguste Renior by Mike Venezia, and each of you will study in detail the characteristics of Impressionism.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what an Impressionist painting looks like.
- ◆ As a class, we will discuss different characteristics and interpretations of each image.

Materials:

- ✓ Book – Pierre Auguste Renior by Mike Venezia
- ✓ Painting of *Bridge Over a Pool of Water Lilies* by Claude Monet (Slide)
{Note: Impressionism}
- ✓ Painting of *The Bath* by Mary Cassatt (Slide) {Note: Impressionism}
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with “Paintings” and “Characteristics”
- ✓ List of questions for guidance

Procedure:

- Tell the students that we will review main ideas during class for 30 minutes. Use dry erase board in creating the Impressionism Rubric:
 - Background information regarding Impressionism
 - History
 - Artists
 - Characteristics (most important)
 - Painting titles
- Next, show slides of the paintings and ask each student to share his/her observations of each painting on whether or not it is the characteristic of the style of Impressionism. [30 minutes]

- Then, have the class evaluate their interpretations. Use the Impressionism Rubric. [15 minutes]
- Finally, get the students started on their project (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in each image.
- Be sure that they stay on track.
- Steer the class into thinking critically.

Independent Practice:

- ❖ Have each student find a painting that has the characteristics of Impressionism. Make a color copy of this painting and write a one-page paper listing and describing the characteristics of the image. Due for next class.

Scavenger Hunt of Paintings

Impressionism, Part 2

1. Identify important visual details. Look at:
 - ◆ Colors
 - ◆ Symbols
 - ◆ Setting
 - ◆ Art Techniques
 - ◆ Other Elements
2. Make inferences from the visual details.
 - ◆ What is the attitude or mood of each painting?
 - ◆ What clues do you see that assist you in categorizing each of these painting?
 - ◆ How is one painting similar or different to the other painting?
3. Why are your interpretations different from your classmates?
4. What conclusions can you make?
5. What aspects of this style do you like? Why?
6. Identify the titles, subjects, and artists.



Bridge Over a Pool of Water Lilies
Claude Monet



The Bath
Mary Cassatt

Questioning on Modern Art

Joan Miro

Anticipatory Set:

What is modern art? What can be inferred and learned through modern art?

Objectives (for teacher to know):

- ◆ The students will identify in detail the general characteristics of abstraction in modern art.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will compare and deduce how abstraction is achieved.
- ◆ The students will use appropriate art vocabulary to define abstraction.
- ◆ The students will evaluate different interpretations of abstract artwork.

Objectives (to tell students):

- ◆ Each of you will study in detail the general characteristics of abstraction in modern art.
- ◆ Each of you will use appropriate art vocabulary to define abstraction.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what characteristics are found in abstract art.
- ◆ As a class, we will discuss different characteristics and interpretations of the image.

Materials:

- ✓ Painting of *Prades, the Village* by Joan Miro
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Characteristics of Abstraction in Modern Art"
- ✓ A Map of location where artwork was created
- ✓ Handout: "Questioning on Modern Art: Joan Miro" to answer in students' journals

Procedure:

- Post *Prades, the Village* on the wall for the students to study.
- Hand out "Questioning on Modern Art: Joan Miro" for students to read. They also need to take notes in their notebooks. Include: [20 minutes]
 - Background information
 - Your own answers to the questions on the handout
- Next, tell the students that we will discuss main ideas during class for 20 minutes. Use dry erase board:
 - Some definitions related to abstraction in modern art
 - Background information on Joan Miro
 - Characteristics (most important) of Miro's work
- Ask each student to share his/her observations of the painting. [20 minutes]

- Then, have the class evaluate their interpretations. Use the list created on the board. [15 minutes]
- Finally, get the students started on their project (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in the image.
- Be sure that they stay on track.
- Steer the class into thinking critically.
- Foster the exploration of a variety of art materials for appropriate application and creative utilization.

Independent Practice:

- ❖ Have each student choose one item to abstract. For example, an abstract drawing of a shoe, piece of fruit, or object from nature. Students will create two drawings: realistic drawing of chosen object and abstract drawing of the same object. Drawings should each be 5" x 7" and mounted side-by-side on a board with a 1 1/2" border. How will the item appear abstract, yet recognizable in some ways? Drawing media is up to the individual student. Due for next class.

Questioning on Modern Art

Joan Miro

1. Identify the title, subject, and artist.
2. Do you think this village has a warm or cold weather?
3. Is the land flat or are there mountains? How would you describe the landscape in this painting? Hills, flat planes, and/or valleys?
4. The hills and crops are painted with squiggles and lines of different colors. Why do you think Miro painted them this way?
5. Describe the differences between the foreground, middle ground, and background. Differences could include colors, painting techniques, and style.
6. Describe the colors of the sky.
7. What time of day do you think this might be?
8. What other abstractions can you infer from this painting?
9. What conclusions can you make?
10. What aspects of this style do you or don't like? Explain your opinion.



Prades, the Village
Joan Miró

Questioning on Modern Art

Roy Lichtenstein

Anticipatory Set:

What is modern art? What can be inferred and learned through modern art?

Objectives (for teacher to know):

- ◆ The students will continue to identify in detail the general characteristics of abstraction in modern art.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will compare and deduce how other types of abstraction are achieved.
- ◆ The students will use appropriate art vocabulary to define abstraction.
- ◆ The students will evaluate different interpretations of abstract artwork.

Objectives (to tell students):

- ◆ Each of you will continue to study in detail the general characteristics of abstraction in modern art.
- ◆ Each of you will use appropriate art vocabulary to define abstraction.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what characteristics are found in abstract art.
- ◆ As a class, we will discuss different characteristics and interpretations of the image.

Materials:

- ✓ Painting of *Preparedness* by Roy Lichtenstein (Slide)
- ✓ Dry Erase Board and Dry Erase Markers
- ✓ Student notebooks and pens
- ✓ Ready-made chart with "Characteristics of abstraction in Modern Art"
- ✓ Handout: "Questioning on Modern Art: Roy Lichtenstein" to answer in students' journals

Procedure:

- Post *Preparedness* on the wall for the students to study.
- Hand out "Questioning on Modern Art: Roy Lichtenstein" for students to read. They also need to take notes in their notebooks. Include: [20 minutes]
 - Background information
 - Your own answers to the questions on the handout
- Next, tell the students that we will discuss main ideas during class for 20 minutes. Use dry erase board:
 - Some definitions related to abstraction in modern art
 - Background information on Roy Lichtenstein
 - Characteristics (most important) of Lichtenstein's work
- Ask each student to share his/her observations of the painting. [20 minutes]

- ❑ Then, have the class evaluate their interpretations. Use the list created on the board. [15 minutes]
- ❑ Finally, get the students started on their project (refer to Independent Practice). [15 minutes]

Guided Practice:

- Encourage students to see beyond the obvious and find meaning in the image.
- Be sure that they stay on track.
- Steer the class into thinking critically.
- Foster the exploration of a variety of art materials for appropriate application and creative utilization.

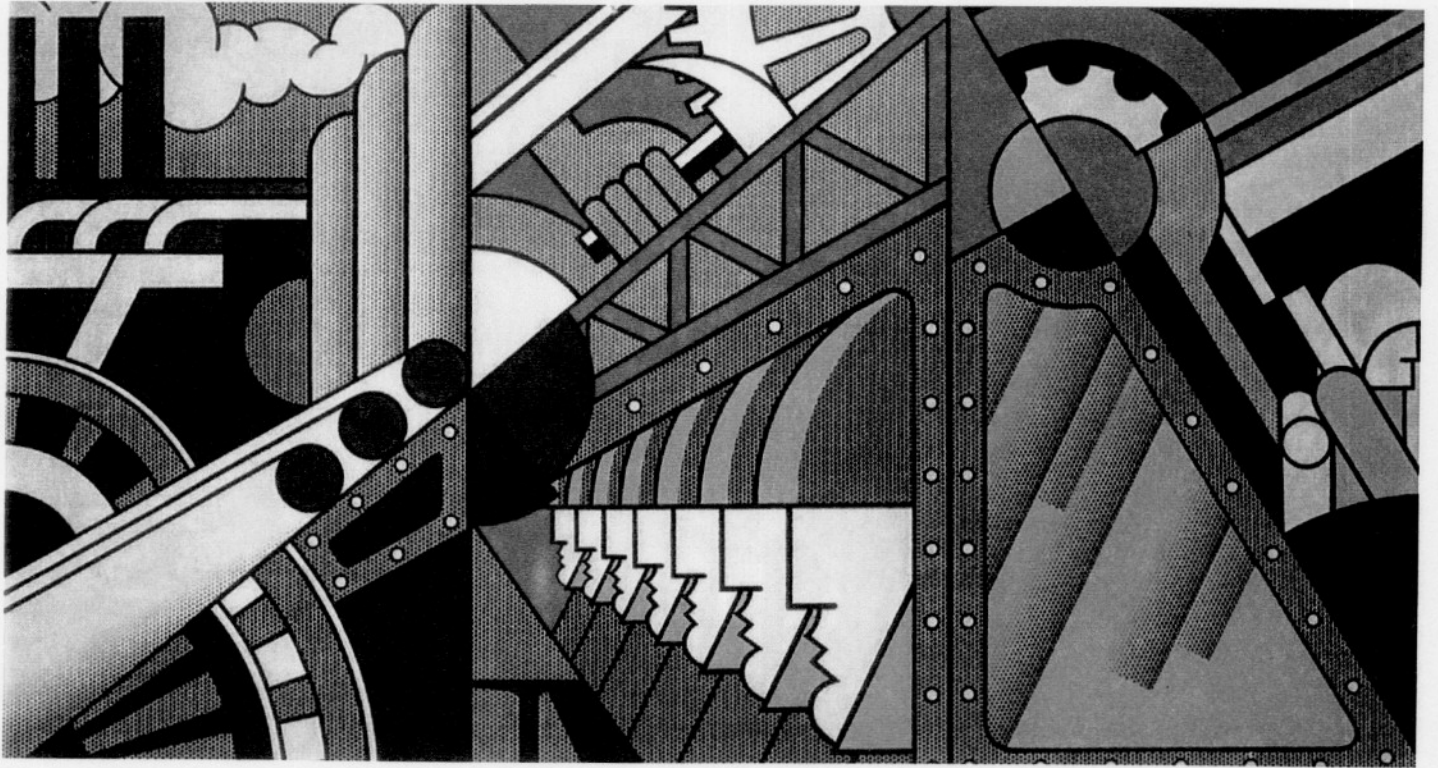
Independent Practice:

- ❖ Have the class prepare to create a large-scale mural to be painted for the next class in the style of Roy Lichtenstein (Ben-Day dots). Prepare by discussing what they plan to do, where they will paint, and how they will paint. Submit sketches of ideas for community service project.

Questioning on Modern Art

Roy Lichtenstein

1. Identify the title, subject, and artist.
2. This painting is 10' x 18'. It is so huge that it was made by using three separate panels. Why do you think the artist made this painting so large?
3. Would it be easier to see the whole thing from close up or from far away?
4. What objects do you recognize?
5. What theme or themes does this painting infer?
6. Do you recognize any differences in the foreground, middle ground, and background?
7. What do you think the painting is about?
8. What other abstractions can you infer from this painting?
9. What conclusions can you make?
10. What aspects of this style do or don't you like? Why?



Preparedness
Roy Lichtenstein

Wrap - Up

Tour of Local Art Museum

Anticipatory Set:

You can now identify different styles of art.

Objectives (for teacher to know):

- ◆ The students will identify different styles of art.
- ◆ The students will utilize Art, English, and Social Studies to express their discoveries.
- ◆ The students will compare and deduce different styles in artwork.
- ◆ The students will use appropriate art vocabulary in discussing artwork.
- ◆ The students will evaluate different interpretations of a variety of artworks.

Objectives (to tell students):

- ◆ Each of you will identify different styles of art.
- ◆ Each of you will use appropriate art vocabulary in discussing artwork.
- ◆ Each of you will also deduce or explain using appropriate art vocabulary what characteristics are found in certain types of artwork.
- ◆ As a class, we will discuss different characteristics and interpretations of selected artwork.

Materials:

- ✓ Gallery map
- ✓ Student notebooks and pencils
- ✓ Guidelines for the tour of the museum (Handout)

Procedure:

- Establish assigned meeting time and location.
- Hand out the gallery map and guidelines for the tour. The tour starts 10 a.m.
- Start with a walking tour of the museum to view entire collection.
- Each student finds a piece of artwork to focus on and write in journal for 15 minutes.
- After 15 minutes, the group meets at assigned location.
- Each student presents his/her artwork to the class following assigned questions.
- Take a lunch break at 12:30 p.m.
- Continue the tour until 3 p.m.

Guided Practice:

- Encourage students to see beyond the obvious and find the meaning in each image.
- Be sure that they stay on the track.
- Discuss a few pieces of artwork as a way of encouraging students into thinking critically.

Chapter 4: Conclusions

Once again, the initial goals of this Master's Project have remained the same through out the process of developing the project premise, reviewing the literature, and implementing the curriculum. One of two primary goals are merging; establishing a new field of both art education and Deaf Education. During my initial research, no focus on a visual arts curriculum in Deaf Education had been found. The other primary goal is to design and develop a strong curriculum that encourages critical thinking capabilities in Deaf students.

As the work progressed, many questions, significant details and new ideas emerged. It also has been discovered that this Master's Project truly encompasses all I have learned in the Master of Science Program in Secondary Education of Students who are Deaf or Hard of Hearing. More importantly, it reflects my teaching and learning philosophy and approaches. I have become a strong advocate of the importance of providing an effective foundation in critical thinking skills to Deaf students.

Therefore, these beliefs resulted in a visual arts curriculum in Deaf Education designed with seven lesson plans; five lesson plans cover two classes each, and two lesson plans cover three classes each. Thus, the lesson plans equal a sixteen-week semester. The units are grouped in four themes, "A Picture Worth a Thousand Words" (Unit 1, two lesson plans), "Scavenger Hunt of Paintings" (Unit 2, four lesson plans), and "Questioning on Modern Art" (Unit 3, two lesson plans). In addition, there will be a tour of a local art museum as a wrap-up at the end of the semester.

All of the lesson plans are intended to build on skills from the previous units and instill confidence in the students to be able to analyze artwork at an increasing level of

comfort. The added advantages of this curriculum design are vocabulary building, reinforced concepts, better understanding, and application of such materials. The curriculum was also designed with at least two lesson plans for each of three main objectives or themes for the purpose of reinforcing theories and building on constructive knowledge. At this point, I realized after my two years in the Master's program and a lifetime of experiences, the importance of repetition thus the bridging of key ideas became a subconscious part of my teaching methods.

Furthermore, another teacher-researcher, Kris Martens, has similar goals with critical/creative thinking skills and the studio art classroom (1992):

The most effective teaching in the studio class will not only give students technical knowledge about art processes, aesthetic issues and historical context but will help these students become better at using thinking skills in the areas of inference, analysis and comparison to come to the evaluation stage in terms of their own production. (p. 34)

In conclusion, critical thinking certainly will establish a strong foundation, which students need to be successful in a world where the ability to understand and restate information is at a greater demand than in the past. With literature review as support, a model of visual arts curriculum promoting a higher-thinking will assist in the development of students' critical thinking skills, an area which is proven to be beneficial for a lifetime of learning. Lastly, this Master's Project has been a personally enriching and rewarding experience.

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